



# *Badlands*

# Jan-Apr 2023

Cinema

Art  
Gallery  
NSW




Free admission.

Tickets available  
outside the Domain  
Theatre from one hour  
before each screening.

Early-bird tickets can  
be booked in advance  
at [agnsw.art/cinema](http://agnsw.art/cinema)

Doors open 30 minutes  
before. All advance  
tickets must be scanned  
10 minutes before to  
guarantee a seat.

 The Domain Theatre has several spaces  
designed for wheelchairs as well as seating for  
people with mobility requirements. These spaces  
can be reserved by calling the box office on  
02 9225 1627 or emailing [ticketing@ag.nsw.gov.au](mailto:ticketing@ag.nsw.gov.au)

**A**ccess Access is via the access ramp or the rear  
of the Art Gallery via the service road off Art  
Gallery Road



Wednesday 11 January 2pm & 7.15pm  
**The searchers**

Dir John Ford 1956 (US)  
119 min 35mm Colour Rated G  
John Wayne, Natalie Wood

John Ford's masterpiece unfolds the mythos of the Wild West. With John Wayne as the obsessive Ethan Edwards, the story of an outsider's quest to find his abducted niece confronts the American fiction of manifest destiny. 'Ten minutes into *The searchers* ... you know in your nerves the drama of America, founded as it is on violence and land grabbing, maintained as it is in spilled blood.' – writer Ross Gibson. Content warning: contains racist stereotypes.

**Preceded by:** *Cowboy and 'Indian' film*  
(dir Raphael Montañez Ortiz, 1957, Mexico)

Sunday 15 January 1pm  
**Seven samurai** \*Note earlier  
start time

Dir Akira Kurosawa 1954 (Japan)  
207 min 35mm B&W Rated M  
Toshiro Mifune, Takashi Shimura  
Japanese with English subtitles

Taiko drums rumble. Bandits on horseback appear over the horizon and encircle a village. The stage is set for Akira Kurosawa's epic story of rogue justice in the lawless countryside of 16th-century Japan. The action centres on three groups – the marauders, a community of desperate rice farmers, and the ragtag group of samurai whom they hire to save their harvest. For the next 3.5 hours, the village mobilises in preparation for one of cinema's great battle scenes, a blur of galloping hooves, sloshing mud, battle cries and *tachikaze* (the whoosh of swords).

↑ *The searchers* courtesy Roadshow

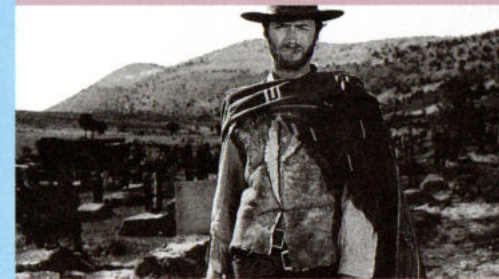


Wednesday 18 January 2pm & 7.15pm  
**Yojimbo**

Dir Akira Kurosawa 1961 (Japan)  
110 min 35mm B&W Rated MA15+  
Toshiro Mifune, Eijirō Tōno  
Japanese with English subtitles

**Swagger (verb):** see Toshiro Mifune as a masterless samurai strutting into a town divided by rival gangs. The gun-for-hire sells his services to both factions and watches the chaos unfold with a bemused shrug. Mifune, Akira Kurosawa's muse, gives a boisterous performance as the exemplary anti-hero, set adrift from the moral obligations of the warrior class, driven only by his own whims (and predilection for sake and swordplay).

↑ *Yojimbo* courtesy Toho  
↗ *A fistful of dollars* courtesy Roadshow  
↓ *The misfits* courtesy Roadshow



Sunday 22 January 2pm  
**A fistful of dollars**

Dir Sergio Leone 1964 (Italy/Spain)  
100 min 35mm Colour Rated MA15+  
Clint Eastwood, Gian-Maria Volonté

Clint Eastwood stars as a surly gunslinger who blows into a border town controlled by feuding families. Sound familiar? While the samurai's garb may have changed to spurs and a Stetson, *A fistful of dollars* hews closely to the plot of *Yojimbo*. Scored by Ennio Morricone, Leone's unofficial remake plays as a brutal, baroque epic. The film kickstarted the spaghetti western craze, a cycle of cheap 1960s co-productions whose ragged anti-heroes revitalised the tired tropes of the Old West on desert sets across Europe.

**Preceded by:** *Never stop riding*  
(dir Iwantja Arts, 2017, Australia)

Wednesday 25 January 2pm & 7.15pm  
Sunday 29 January 2pm  
**The misfits**

Dir John Huston 1961 (US)  
124 min 35mm B&W Rated M  
Marilyn Monroe, Clark Gable, Montgomery Clift

Scripted by playwright Arthur Miller, *The misfits* portrays modern-day outcasts clinging to the faded promises of the mythic West. Marilyn Monroe is a divorcee; Clark Gable is an ageing cowboy. They shack up in the desert, play-acting a fantasy of outlaw domesticity in their 'little bit of paradise' with a coterie of fellow drifters. Suffused with melancholy, *The misfits* marked the end of an era for the classical Hollywood Western and the final screen performances for its two leads. Content warning: contains scenes of violence against animals.

← *Seven samurai* courtesy Toho



**Wednesday 1 February 2pm & 7.15pm**  
**Bandits of Orgosolo**

Dir Vittorio De Seta 1961 (Italy)  
 98 min 35mm-to-digital B&W Unclassified 15+  
 Michele Cossu, Peppeddu Cuccu  
 Italian with English subtitles

Set in the bandit capital of Sardinia, this extraordinary film tells the tale of a shepherd turned outlaw. Michele (Cossu, a non-professional actor and native of the region) ekes out a meagre living with his brother, moving their flock to pasture and water across the wild Supramonte mountains. When bandits arrive and kill a policeman, Michele is mistakenly accused of murder and flees deeper into the rocky highlands. Winner of multiple awards at the 1961 Venice Film Festival.



↑ *Bandits of Orgosolo* courtesy Rai  
 ↓ *Bonnie and Clyde* courtesy Roadshow

**Sunday 5 February 2pm**  
**Black God, White Devil**

Dir Glauber Rocha 1964 (Brazil)  
 120 min 16mm B&W Unclassified 18+  
 Geraldo Del Rey, Yoná Magalhães  
 Portuguese with English subtitles

'*Black God, White Devil* is the most beautiful thing I have seen in more than a decade, filled with a savage poetry,' declared filmmaker Luis Buñuel. In this landmark of Latin American cinema, a cowherd kills his boss and flees across the drought-stricken *sertão*, north-east Brazil's notorious backcountry. Building to a fever pitch of hunger-crazed hallucinations, revolutionary sermons and gunfire, Glauber Rocha's film conjures the spirit of resistance which gave the *sertão* its reputation as Brazil's home of banditry. Content warning: contains scenes of violence.



**Wednesday 8 February 2pm & 7.15pm**  
**Bonnie and Clyde**

Dir Arthur Penn 1967 (US)  
 112 min 35mm Colour Rated M  
 Faye Dunaway, Warren Beatty

*Bonnie and Clyde* channels the anti-authority zeitgeist of the mid 1960s into a romantic vision of bank robbers hotfooting it across the Depression-era dustbowl. Based on a real-life Midwest crime spree which captivated America in the 1930s, Arthur Penn's biopic became a pop culture phenomenon. Rightly predicting its revolutionary impact (the film is now credited with kickstarting the New Hollywood cinema movement), film critic Pauline Kael observed: 'Maybe it's because *Bonnie and Clyde*, by making us care about the robber lovers, has put the sting back into death.'

← *Black God, White Devil* courtesy NSFA



↑ *Dragon Inn* courtesy Taiwan Film and Audiovisual Institute  
 ↓ *They call her... Cleopatra Wong* courtesy Asian Film Archive

**Sunday 12 February 2pm**  
**Touki bouki**

Dir Djibril Diop Mambéty 1973 (Senegal)  
 95 mins 35mm-to-digital  
 Colour Unclassified 15+  
 Magaye Niang, Mareme Niang  
 Wolof, French with English subtitles

'Par-ee ... Par-ee ... Par-ee.' Heeding Josephine Baker's siren call, Mory (Magaye Niang) and Anta (Mareme Niang) dream of a new life in the French capital. Cruising Dakar on a motorcycle adorned with zebu horns, the lovers hustle to fund their escape. *Touki bouki* heralded the emergence of an African *nouvelle vague* which embraced non-linear narrative, exuberant fantasy sequences and the nonchalant cool of young rebels.

Followed by: *Return of an adventurer*  
 (dir Moustapha Alassane, Niger, 1966)



**Wednesday 15 February 2pm & 7.15pm**  
**Dragon Inn**

Dir King Hu 1967 (Taiwan)  
 111 min 35mm-to-digital Colour Unclassified 15+  
 Chun Shih, Feng Hsu  
 Mandarin with English subtitles

If you've never seen a *wuxia* film, start here. As Hollywood Westerns were in decline, Chinese martial arts cinema was being revolutionised by King Hu. With its widescreen vistas and virtuosic choreography, *Dragon Inn* brought formal sophistication to the pulpy *wuxia* genre. The year is 1457. A heroic trio of renegade warriors fight evil assassins at a remote desert inn. Hu conceived action sequences as dance, drawing his sense of rhythm from the Beijing opera.



**Sunday 19 February 2pm**  
**They call her... Cleopatra Wong**

Dir Bobby A Suarez 1978 (Singapore/Philippines)  
 111 min 35mm-to-digital Colour Unclassified 18+  
 Marrie Lee, George Estregan

Renowned as an inspiration for *Kill Bill* (2003), the Cleopatra Wong trilogy circulated on VHS, before being recently restored by the Asian Film Archive. Top Interpol agent Cleopatra Wong receives a mission to crack a counterfeit currency ring. Dressed in a jumpsuit with go-go boots, she whizzes from the skylines of Singapore to the wharves of Hong Kong, and ends up at a monastery in Manila. Influenced by Blaxploitation classic *Cleopatra Jones* (1973) and the Shaw Brothers' martial arts starlets, *Cleopatra Wong* introduced one of Asia's most compelling action stars.

← *Touki bouki* courtesy Teemour Diop Mambéty





**Wednesday 22 February 2pm & 7.15pm**  
**Wanda**

Dir Barbara Loden 1970 (US)  
102 min 16mm-to-digital Colour Unclassified 18+  
Barbara Loden, Michael Higgins

Hailed by French author Marguerite Duras as a 'miracle', *Wanda* is a vanguard work by a groundbreaking feminist director. Barbara Loden wrote, directed and starred in this bleak portrayal of an anti-heroine on the run, a young mother who leaves her family and shacks up with perhaps the least glamorous outlaw in cinema history, Michael Higgins' cantankerous bank robber 'Mr Dennis'. While most classic outlaw road movies celebrate the agency of their protagonists and the thrills of the frontier, Loden offers no such fantasies of escape. Content warning: contains a scene of sexual assault.

**Sunday 26 February 2pm**  
**WorldPride screening. See website for details.**

**Wednesday 1 March 2pm & 7.15pm**  
**Sunday 5 February 2pm**  
**Badlands**

Dir Terrence Malick 1973 (US)  
95 min 35mm Colour Rated M  
Sissy Spacek, Martin Sheen

Terrence Malick's magisterial debut catapulted Martin Sheen and Sissy Spacek to global fame. After killing a family member who objects to their union, Holly (Spacek) and Kit (Sheen) take to the prairies, drifting across the plains of Montana toward Saskatchewan, 'a magical land beyond the law'. Cinematographer Tak Fujimoto's luminous images of blood moons and mirages on the horizon frame the pair's killing spree with an otherworldly glow, cut adrift from civilisation and suspended in time like a fairytale.

**Wednesday 8 March 2pm & 7.15pm**  
**The harder they come**

Dir Perry Henzell 1972 (Jamaica)  
98 min 35mm Colour Rated M  
Jimmy Cliff, Janet Bartley  
English and Jamaican Patois with English subtitles

Featuring an incredible soundtrack by The Melodians, Desmond Dekker and Jimmy Cliff among others, *The harder they come* popularised reggae outside Jamaica. Rural boy Ivan – Cliff himself – arrives in the big smoke with dreams of fame and fortune. Swindled out of his 'boss song' by a shady record producer, Ivan turns to the ganja trade, and soon finds himself on the lam. The fugitive becomes a folk hero, gleefully posing for self-portraits and signing autographs on the streets of Kingston.

↗ *Wanda* courtesy Televentures Corporation  
↓ *Thomasine and Bushrod* courtesy Roadshow

**Sunday 12 March 2pm**  
**Thomasine and Bushrod**

Dir Gordon Parks Jr 1974 (US)  
95 min 35mm-to-digital Colour Unclassified 18+  
Max Julien, Vonetta McGee

Blaxploitation's answer to *Bonnie and Clyde* (1967). This revisionist Western follows the exploits of bounty hunter Thomasine (McGee) and the bandit Bushrod (Julien), a Black outlaw couple who rekindle an old romance on the Texan frontier. '...a Western of high purpose, high style, and a high cool factor, which radically revises Western conventions in light of the experience and the history of its Black protagonists.' – New Yorker



**Wednesday 15 March 2pm & 7.15pm**  
**Sunday 19 March 2pm**  
**The 36th chamber of Shaolin**

Dir Lau Kar-leung 1978 (Hong Kong)  
115 min 35mm Colour Unclassified 15+  
Gordon Liu, Lo Lieh  
Cantonese with English subtitles

*The 36th chamber of Shaolin* represents the gold standard of 1970s Hong Kong genre cinema. Produced by the legendary Shaw Brothers studio, the film stars Gordon Liu as a student who rebels against corrupt rulers. Seeking refuge in a Shaolin temple, he proceeds to learn kung fu, mastering each technique in one jaw-dropping training sequence after another. The rhythm of these combat scenes – and the film's broader arc of overcoming injustice – inspired Wu-Tang Clan's groundbreaking debut album *Enter the Wu-Tang (36 Chambers)*, which reimagined Staten Island as a Shaolin fortress.



**Wednesday 22 March 2pm & 7.15pm**  
**Sunday 26 March 2pm**  
**Enter the dragon**

Dir Robert Clouse 1973 (Hong Kong/US)  
102 min 35mm-to-digital Colour Rated M  
Bruce Lee, Jim Kelly  
English, Cantonese with English subtitles

'Don't think, *feel!*' Bruce Lee's zippy one-liners and lightning-fast jabs propel this tale of a Shaolin fighter who infiltrates the private island of a monk turned criminal mastermind. Released amid the 1970s kung fu craze, audiences flocked to witness the kinetic thrills of Lee's fight choreography which combined Wing Chun, boxing, fencing and karate. Already popular for his anti-establishment ethos and shows of streetwise resistance, *Enter the dragon* transformed Lee into an icon for historically marginalised audiences worldwide.



**Wednesday 29 March 2pm & 7.15pm**  
**Ghost Dog: the way of the samurai**

Dir Jim Jarmusch 1999 (US)  
116 min 35mm Colour Rated MA15+  
Forest Whitaker, John Tormey

Meet Ghost Dog: an assassin who communicates by carrier pigeon and follows the ancient codes of the samurai on the streets of New Jersey. Forest Whitaker's tender performance of a character out-of-sync with the times finds echo in Jim Jarmusch's playful citation of 20th-century film history. Described as a 'gangster samurai hip-hop Eastern western', *Ghost Dog* merges the philosophical musings of Akira Kurosawa, the deadpan cool of Jean-Pierre Melville's *Le Samourai*, and the pulp thrills of Blaxploitation.

↑ *The 36th chamber of Shaolin* courtesy Celestial Pictures Ltd  
↙ *Enter the dragon* courtesy Roadshow  
↓ *Echo 8* courtesy Maria Tran



**Sunday 2 April 2pm**  
**Echo 8**

Dir Maria Tran 2022 (Australia)  
90 min Digital Colour Unclassified 15+  
Maria Tran, Takashi Hara

Australia's first female-led martial arts film, directed by renowned action star Maria Tran.



Badlands  
January – April  
2023

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Filibus x  
claire rousay

# Badlands

January–  
April 2023

featuring:

Barbara  
Loden

Sergio  
Leone

Glauber Rocha

Djibril Diop Mambéty

Moustapha Alassane

Raphael Montañez Ortiz

Iwantja  
Arts

Gordon Parks Jr  
John Huston

King Hu

Akira  
Kurosawa

Bobby A  
Suarez

Jim Jarmusch

Lau Kar-Leung

Maria  
Tran

On Gadigal Country  
Art Gallery of New South Wales  
Open every day 10am–5pm  
Wednesdays until late  
artgallery.nsw.gov.au

Art Gallery Road, The Domain  
Sydney NSW 2000 Australia  
artgallery.nsw.gov.au

Art Gallery Cinema



*Badlands* tours cinema's outlaw zones. We meet Marilyn Monroe in the Nevada Desert, Bruce Lee on a Hong Kong island fortress and Forest Whitaker restaging the codes of 16th-century Japan on the rooftops of New Jersey. These films celebrate unruly characters, boundary riders and rule breakers. From the bandit capital of Sardinia to Brazil's arid backcountry, laws and conventions are renegotiated, power redistributed and competing forces struggle to either reimpose order or blast it apart in spectacular showdowns.

A spaghetti western remakes a Japanese classic; a Senegalese drama quotes *Bonnie and Clyde*. Overleaping genres and geographical borders, these films cite and rework each other. There are homages and telling subversions. Drawing together revisionist Westerns, samurai films and *wuxia* (martial arts) cinema, via Blaxploitation and New Hollywood, *Badlands* assembles a wayward canon.

In association with  
the exhibition *Outlaw*  
Dec 2022 – 2024

→ *Badlands* courtesy Roadshow  
Cover: *The harder they come* courtesy Justine Henzell

